

Formation of folklore art

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Bakhshis are not only an echo of the people's past, at the same time, it is the resounding voice of today

Abstract: This article talks about the stages of the emergence and formation of folk art, the problems encountered in scientific research. In addition, necessary recommendations for teaching, re-research of Uzbek folklore, scientific study of epics are discussed in detail.

Key words: Uzbek folklore, choreographer, collectivity, anonymity, orality, traditionalism, plot, prestige, poetic, epic, lyrical, dramatic.

Annotation: V dannoy state rasskazyvaetsya ob etapax vozniknoveniya i stanovleniya narodnogo tvorchestva, problemax, voznikayushchix v nauchnyx issledovaniyax. Krome togo, podzno obsujdayutsya neokhodimye rekomendatsii po prepodavaniyu, povtornomu issledovaniyu Uzbekskogo folklore, nauchnomu izucheniyu eposov.

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of Uzbekistan Sh. As Mirziyoyev said in his speech at the opening ceremony of the International Giving Festival: "It is well known to all of us that the priceless cultural masterpieces created by mankind are first of all embodied in the folklore art of any nation. The art of giving, which expresses **the national identity of different peoples, their language and way of life, traditions and customs, is valuable for all of us as an integral part of universal culture.** However, **folklore art, so to speak, is the childhood song of humanity. If we do not work together today to preserve this unique art, tomorrow, unfortunately, will be too late, future generations, history will not forgive us.** Therefore, preserving and developing our incomparable spiritual wealth, classical art, rare examples of national creativity, and passing it on to future generations is the duty of forward-thinking scientists and artists, state and community figures, and people of all cultures. is a duty ¹."

every field has its own history, folklore studies also have their roots. These researches have their roots in the distant past. The term folklore was proposed by the English scientist William Thoms in 1846 and represents the concept of "folk wisdom". Basically, folklore means all art examples created by the

¹The speech of the President of the Republic of Uzbekistan Shavkat Mirziyoyev at the ceremony dedicated to the opening of the international festival of the art of giving // April 6, 2019. The work of a people with a great intention will be great, their life will be bright and their future will be prosperous. T.: 2019. 133-141 p.

people: architecture, painting, jewelry, goldsmithing, music, dance, oral literature. Each specialist working in the field of art calls his chosen genre "folklore". For example, a musician considers folk tunes, a choreographer folk dances, an architect folk architecture, a folklorist scientist folk epics, fairy tales as works of folklore ².

In the early days, the Uzbek folk oral poetic creation, which was referred to as "folk literature", "folk literature", "oral literature", and "personal creativity", was first created by H. Zarif (1934-35 years). "Folklore" became widely popular as "Uzbek folklore".

Uzbek folk oral poetic creations are examples of spoken word art composed of many genres, artistically reflect the people's life, history, aspirations, worldviews, are performed and in the process of performance. It is passed down from generation to generation by word of mouth.

Folklore has a syncretic character, incorporates all art forms, is performed in harmony with words, tunes and certain types of dance.

People's life, history, fate are artistically reflected in folklore. People's worldviews, concepts from primitive mythological concepts to perfect religious beliefs gradually appear in folklore works ³, are distinguished from similar examples of written literature and other types of art by a number of features. These characteristics of folklore are, first of all, that it is a collective creation, therefore, the author of folklore samples is considered to be the mass of the people, their exact creator is unknown - they are characterized by anonymity and are passed down orally from generation to generation among the people, oral creation it is performed and performed, traditions are observed in performance and creation, it acquires the color of mass, it has options during the performance and versions after periods. According to this basis, collectivity, anonymity, orality, traditionality, variation and versionality are indicated as characteristics characteristic of folklore.

Community - Uzbek folk oral poetic creation is created by the people. But collectivism does not deny the possibility of individual creativity, but rather embraces it as a necessary precondition. In nature, we see that rivulets form from drops, and rivers form from rivulets. It is difficult to single out a paragraph or part of a fairy tale and attribute it to an individual creator. But this creator was definitely. Since the examples of folk art are the product of such a collective creation, the main character or "I" of the works is also significantly different in terms of its character in written and oral literature. The hero of folklore is equivalent to the general "I" that has reached a typical state, the mass of the people in the literal sense.

of improvement of people's life, socio-political relations, transition of human thinking from mythological thinking to mythopoetic and artistic-aesthetic thinking, individual performers - singers, storytellers, givers, amateurs and other creators, performance schools, teacher and student relationships appeared. Idi Distinguished among the people by their talent and performance art: Tilla old woman, Sultan old woman, Jalmon Bakhshi, Boron poet, Jumanbulbul, Jassoq poet, Khonimjon Khalfa, Bibi poet, Suyav Bakhshi, Amin poet, Yoldoshbulbul, Sultanmurad, Kurbanbek, Khidir Kholnazar, Haybat Soki, Kunduz Soki, Ergash Jumanbulbul son, Fazil Yoldash son, Polkan Jonmurad son, Islam Nazar son, Nurmon Abdivai son son, Saidmurad Panoh son, Abdulla poet, Umir poet, Kholyor Abdukarim son, Bola Bakhshi, Rahmatullah Yusuf son, Kadir Rahim son and other figures have grown up. Thanks to the talent, talent, and work of these creators, the works created with the collective genius passed

²Introduction to Folklore. London, 2008. Page

³gradual - step-by-step progress, rise.

from generation to generation, polished, reached a high artistic level, classic examples of folklore became our heritage .

Anonymity is distinguished by the ambiguity of the author of folklore works (Greek Anonyms - unknown). Folklore does not have a single author. Whether it is a folk epic, a fairy tale, or a ritual song, it is not clear who originally created them and when. As each work passes from generation to generation, it may undergo certain changes according to the requirements of time and time, but its basis and traditions remain unchanged. Someone may have created a work in folklore , but if the plot, imagery, and melodic ways of this work are created based on the traditions of folklore, it remains a work of folklore. Over time, it is further processed by folk performers and becomes a real example of folklore. As noted by folklorist Omonillo Madayev: "Anonymity is valued as an example of impartial and unbiased service of the people's representatives in the work of the Ogzaki people ⁴ . "

Orality and fiction are ways of living and creation of folk art. Folklore originates from the source of people's memory, from the oral transfer of memory from generation to generation, from mouth to mouth. In this place, general folklore knowledge and folklore traditions serve as the basis. The source of memory and folklore knowledge does not belong to one or a few individuals, but consists of the knowledge and traditions of an entire people. This knowledge and traditions are passed from teacher to student, from generation to generation, from clan to clan, and live in the spirit of the new era, polished by the potential of new performers and creators. This type of polishing means making some changes to the form and content of this or that folklore work - adding or omitting something. For example, a historical fact may be omitted from the work due to forgetfulness. Or if the forgetting of the song part of the epic determines that it will live in the form of a fairy tale, on the contrary, it may be lost from the work due to the forgetting of some historical fact. Or if the forgetting of the song part of the epic determines that it lives in the form of a fairy tale, on the contrary, a new epic may appear based on the plot of a fairy tale and take on the appearance of a tradition due to the performance of a talented artist . These cases are characteristic features of the lifestyle of folklore as a living process of orality . Indeed, folklore lives by word of mouth , while literature lives in written form. Folklore is performed orally and sung, while literature is only read.⁵

It helps to spread and popularize the sample of oral folklore in performance . However, if the performance of a skilled performer with high artistic skills is not recorded, this example may be lost after the death of the creator . These two situations are positive and negative aspects of verbalization .

So to speak , improvisation is a feature that gives life to folk works. Badihagoylik has always worked with grace and grace . Drama depends on the artist's inspiration. During the folklore expeditions, our students remember with envy how the singers weaved songs in an unexpected way. It is impossible to imagine the genre of askiya, which requires especially promptness and wit, without humor.

Traditionality is one of the leading signs of folklore that provides a unique way of life, style, and means of expression. Folklore is literally the art of tradition. Traditionalism in folk art does not only mean that the text of this or that work is relatively stable in the process of word-of-mouth transmission, but also that the characteristics of the original performance of that work have remained relatively unchanged in the process of passing from generation to generation. also means

⁴Madayev O. Uzbek folklore . - T.: "Classical Word", 2010.

⁵ Jorayev M. Basics of folklore studies. – T. :, 2009, p. 14.

Traditionalism is a product of collective creativity and a way of life, and at the same time, it is a unique form and factor of collective preservation of folklore. Orality is the performance method and way of life of folklore, which in turn requires the performer to have a great memory, memorize, memorize, and create ready-made forms and means of expression suitable for the situation. In this case, traditionalism in folklore is the most convenient and reliable source of power. Among the Uzbek bakshi-poets, he sang many traditional epics, knew how many terms, and he himself is a weaver - the presence of poetry is a derivative of traditional needs. Traditionalism is a characteristic of folk music, dance and applied art ⁶.

Traditionalism has its socio-historical origins. The first examples of folklore were created in the primitive society, in which traces of worldviews and customs typical of that time are clearly felt. This situation is a product of the development of the form, plot, characters and motives of folklore works. For example: "Sust xotin", "tea momo", "Barot keldi", we can observe this situation in sayings of rituals.

Popularity. Folklore work is popular among the people. General folkloric and epic knowledge has a great role in the performance of a folklore work and its acceptance by the public. The forgetting of folklore knowledge, especially epic knowledge, creates certain difficulties in the understanding of examples of folk oral creativity. In particular, the lifting of folklore symbols and symbols from the public memory caused the content of these samples to be accepted. Traditions live in the public mind for long periods of time, folk folklore works are considered to cook "mud", and artists are considered to "re-create" this "edifice" from this clay in every performance.

Variability and versioning - each performance of folklore samples is a unique version. A folklore work is re-created during the performance process, enters a new state of existence, and this state gives rise to its own version. That is, folklore lives in different versions in the performance process. Variability is a feature arising from the nature of folklore, its creation and the laws of living in living oral creativity, and it fully covers the plot, imagery, poetics, and genre features of folklore works. A variant is a different copy of a certain work that arose in the context of a living oral epic tradition, which can live side by side without denying each other. In the variant, the plot of the work, the order of motifs, the actions of the characters are common, only they are described in their interpretation, there may be certain differences in the forms of expression. According to the situation, the artist can sing or leave out the image of this or that motive in a long or short form.

Variant is also important for determining the popularity of folklore works, determining the limits of distribution, studying the causes of changes in folklore, and researching the laws related to the performance process.

An important feature of a variant is that it exists within a particular version. The version is essentially a rather broad phenomenon, which includes examples of a single plot and genre within the compositional construction of a work in different interpretations, sometimes in the unique naming of characters. Versions appear due to the fact that certain clans and tribes spread to different places and followed different socio-political development paths, because one or another work spread among neighboring peoples. For example, it is possible to mention the versions of ⁷"Alpomish" and "Go'roghli" epics among related and neighboring peoples.

⁶ Jorayev M. Basics of folklore studies. - T. :, 2009, page 15.

⁷ Jorayev M. Basics of folklore studies. - T. :, 2009. 13-15, pp.

Types and genres in folklore. Examples of folk creativity, like all works of art, are divided into specific types, groups and genres according to their structure, place of performance, appearance, function, degree of dependence on music, ideological and artistic characteristics. will be viewed. The division and classification into different types, groups and genres is important not only for performers, but also for listeners, researchers of the phenomenon, the nature, formation, gradual development of folklore samples, the emergence of one or another type and genre, their perfecting, o It allows to observe and study processes such as encountering changes, changing places and facing a crisis. According to their content, folklore works appear in the form of three types. It is accepted to classify them into epic, lyrical and dramatic types. In turn, these types are composed of internal genres. In the examples of the epic type, reality is described in large- scale, objective plot-narrative forms, while in the lyric type, the impressions and inner emotions of a person from reality are reflected subjectively. In the drama, images of reality are given through the speech and actions of the characters. Epic type - epic, fairy tale, legend, narration, narrative, anecdote and other genres, lyrical type - ritual lyrics, labor songs, historical songs, lyrical songs, alla, children's songs, and dramatic type It includes examples such as drama, puppet play, and askiya.

In folklore, genre means a way of expressing reality (epic, lyrical, dramatic), genre means types of artistic forms (epic, fairy tale, song, proverb...). But each genre also has internal variations, which arise from the nature of its subject matter. For example, there are various types of fairy tales, such as animal tales, magical tales, and household tales, as internal manifestations of fairy tales. A number of experts refer to articles and riddles as a special type.

and functions, it is common to classify folklore genres into two large groups:

1. Genres of ceremonial folklore. 2. Non-ritual folklore genres. Folklore works can be divided into certain groups based on who they are intended for. This is why children's folklore is separated⁸.

Although folklore sometimes uses terms such as lyro-epic song or fairy tale to refer to examples of hybridization, this is not the case in general.

The level of historical development of folk artistic thinking is reflected in the development of folklore samples, and it plays an important role in the emergence and stagnation of this genre. From the stage of mythological thinking, humanity reached the stage of mythopoetic and then artistic aesthetic thinking. Most examples of genres in Uzbek folklore are distinguished by the fact that they have reached a classic state at the level of artistic aesthetic thinking. For this reason, when talking about Uzbek mythology, it is necessary to separate the mythological imaginations that are at the heart of folk epics and fairy tales from the plot, leading motives and characters of these works.

The composition of Uzbek folklore genres is distinguished by its richness and diversity. In this place, it is necessary to pay special attention to the existence of genres common to all peoples of the world - fairy tales, proverbs, riddles.

The variety of genres of Uzbek folklore is closely related to the work of creators and their professionalization. In particular, the performance of genres such as epic, fairy tale, oral drama, askiya requires special training and education from a specific teacher. The performance of these genres ensures the emergence of special schools and their development within the framework of their traditions.

Genres of Uzbek folklore are also distinguished by the methods of performance, that is, solo

⁸ Jorayev M. Basics of folklore studies. – T. :, 2009. 102-103, pp.

performance, collective performance, with and without music. While tales, legends, and narratives are told, epics are meant to be both sung and performed. While lapar is performed by singing and dancing, examples of oral drama are intended to be shown and demonstrated in the form of words (sometimes accompanied by music) and movement. The dead were sung by trafma-traf. Latifa and praises were performed individually.

In conclusion, it can be said that the system of genres of Uzbek folklore forms a whole system with the commonality of ideological and artistic principles, the possession of a mutual relationship that has developed historically. All of them reflect the life of the people, their characteristics, mentality, and aspirations. Artistic and aesthetic principles have become common for all genres of folklore. Simple form, wisdom, generality in the system of artistic and pictorial tools, symbolism, conditionality, clear assessment of heroes based on high moral standards, traditionality in plot and compositional construction take precedence. These features, born together with the people, vividly express the characteristics of the historical culture, life, faith and language of the people, national identity.

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